

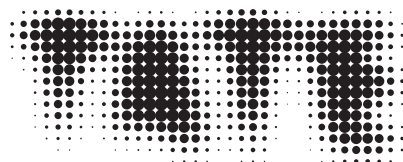
# Conceptual Art in Britain 1964–1979

12 April – 29 August 2016

## Publications Large Print Guide



Please return to exhibition entrance



Wall label

Sol LeWitt 1928–2007

**Area of London between the Lisson Gallery,  
the Nigel Greenwood Gallery and the Tate Gallery**

1977

Printed paper

This is one of a number of map works that Sol LeWitt made which triangulate areas between different places. Here he shows the main sites for conceptual art activity in London: the Lisson Gallery (founded in 1967 by Nicholas Logsdail, and where LeWitt presented his first wall drawing in London in 1970); Nigel Greenwood Inc., Ltd (founded in 1969, and which worked internationally with conceptual artists through the 1970s) and the Tate Gallery which had institutionally supported conceptual art practices through its collection and display programme since 1972 – characterised by the exhibition **Seven Exhibitions** in 1972, curated by Michael Compton, and the 1978 collections display **Artistic Licence** curated by Richard Morphet.

Tate Archive, Nigel Greenwood Gallery collection TGA 20148.  
Z05735

## Wall quote

The book is a medium that requires no visual display other than to be read, and the active mental participation of the reader. The book imposes no information system but the printed image and the word; it is a complete entity in which both public and private documents are reproduced. The book is a collection of photographs, writings, and ideas – it is a product of thought and of imagination. It is a result of concrete activities, and serves to document, and to offer information as the means and material of art.

– Exhibition curator Germano Celant

## **Book As Artwork 1960/1972**

Nigel Greenwood Inc., London

20 September – 14 October 1972

Organised by Germano Celant with Lynda Morris

Includes: Art & Language (Terry Atkinson, David Bainbridge, Michael Baldwin, Ian Burn, Charles Harrison, Harold Hurrell, Philip Pilkington, Mel Ramsden, David Rushton),

Victor Burgin, Hamish Fulton, John Latham, Bob Law,

Richard Long, Bruce McLean

Wall label

Stephen Willats born 1943

**Cognition**

1961

Carbon copy, typed text on paper

This is one of a small number of manifesto texts that Willats wrote between 1961 and 1962. Each was hand-typed on single sheets of paper, using carbon sheets to duplicate around ten copies of each. Their content, form and function embody the development of Willats's understanding of the interaction that could be set in process between artist, environment, object and viewer. In this respect the artwork is not an object, but a process of investigation or 'cognition', where the relationship between object and consciousness is understood through the behaviour of the viewer.

From the archive of the artist. X57348

## Showcase labels

### **Book as Artwork 1960/1972**

The 1972 exhibition **Book as Artwork 1960/1972** took place at Nigel Greenwood Inc. (20 September–14 October). Organised by the critic and curator Germano Celant with Lynda Morris, this exhibition confirmed artists' books as part of conceptual art practice. Artists were using publications as a way to disseminate work and also as works of art in their own right, breaking down the conventional status of art. Celant's original list of 75 books was published in 1970 in the Italian art magazine *Arte* (soon after translated for the magazine **Data**). This was updated by Morris to include 259 titles for this exhibition in 1972.

## 'Books' by Ed Ruscha

Nigel Greenwood Inc., London 7–30 January 1971

'I want absolutely neutral material. My pictures are not that interesting, nor the subject matter. They are simply a collection of "facts"; my book is more like a collection of "readymades". What I am after is a kind of polish. Once I have decided all the details – photos, layout, etc. – what I really want is a professional polish, a clear-cut machine finish. I am not trying to create a precious limited edition book, but a mass-produced object of high order. All my books are identical.'

– Ed Ruscha **Artforum**, vol. 3, no. 5, February 1965

1

**Book as Artwork 1960/1972**

Exhibition catalogue Nigel Greenwood Inc. 1972

2, 3

**Book as Artwork 1960/1972**

Exhibition announcement cards Nigel Greenwood Inc. 1972

4

**Book as Artwork 1960/1970**

List as published in Arte 1970

Tate Library. Z05537

Tate Archive, Nigel Greenwood collection, TGA 20148.

Z05538, Z05539, Z05540

5

**Book as Artwork 1960/1972**

Typescript translation of Germano Celant's introduction to the exhibition catalogue

6–9

**Book as Artwork 1960/1972**

Exhibition installation views Nigel Greenwood Inc. 1972  
4 photographs, gelatin silver print on paper

The publications were displayed on shelves. Those books leaning against the wall were protected by Perspex, while those lying flat on the shelf were from gallery stock and could be handled.

Tate Archive, Nigel Greenwood collection, TGA 20148.  
Z05541, Z05543, Z05545–47



10

## **'Books' by Edward Ruscha**

Exhibition leaflet Nigel Greenwood Inc. 1971

This exhibition displayed Ruscha's books published up to that date. The leaflet listed all the books with prices, reflecting their mass-produced and un-precious nature. The later exhibition **Book as Artwork 1960/1972** also at Nigel Greenwood Inc. developed this idea. The critic Clive Phillpot observed, 'Ruscha created a new paradigm for interactions between the artist, the book and the audience'. This shaped the ways in which the book form and idea of publication and distribution would be subsequently used by conceptual artists.

Tate Archive, Nigel Greenwood collection, TGA 20148.  
Z05549, Z05550

11

## **Letter from Ed Ruscha to Nigel Greenwood**

6 January 1971

This letter, using Ruscha's phonetic business card as a letterhead thanks Greenwood for the posters for the show, wishes him well with its installation and enquires whether he would like to take a group of drawings on consignment along with the books.

Tate Archive, Nigel Greenwood collection, TGA 20148.  
Z05553

12

Ed Ruscha

**Twenty Six Gasoline Stations**

Book, Self-published 1969 (3rd Edition)

**Twenty Six Gasoline Stations** was Ruscha's first published book. The first edition, made in 1962 and published in 1963, amounted to 400 numbered copies; the second edition in 1967 consisted of 500 unnumbered copies. This third edition in 1969 consisted of 3,000 unnumbered copies. Although available at the time of the exhibition at Greenwood the leaflet for the show only advertises the second edition (priced at \$4.00 a copy).

Tate Library. Z05552

13

**'Books' by Edward Ruscha**

Exhibition poster Nigel Greenwood Inc. 1971

Tate Library. Z05551

14

Richard Hamilton

**The Bride Stripped Bare by her Bachelors, Even /  
A Typographic Version by Richard Hamilton of  
Marcel Duchamp's Green Box**  
Book, New York and London 1960

Tate Library. Z05554

Marcel Duchamp is widely understood to have created the conditions for conceptual art with his elaboration of the readymade in 1913 and his desire to 'put art back in the service of the mind'. This book is a translation (by George Heard Hamilton), ordering and typographical rendering of Duchamp's Green Book 1934, his preparatory notes for **The Bride Stripped Bare by her Bachelors, Even, The Large Glass** 1915–23 which was reconstructed by Hamilton in 1965–6 for a retrospective at the Tate Gallery. It emphasises the distance Duchamp sought from traditional artistic practice.

15

**Roy Ascott : diagram boxes & analogue structures**

Exhibition catalogue, Molton Gallery, London 1963

At the time of this exhibition Roy Ascott directed the Groundcourse at Ealing College of Art which developed a theorised art practice informed by the disciplines of cybernetics, information theory, cognitive psychology, systems analysis, semiotics and the behavioural sciences. This diagram was produced with fellow artist Noel Forster as a way of reading the structural possibilities of Ascott's work including **Video-Roget** 1962, a work which can be seen in the 1960 gallery of the collection displays at Tate Britain.

Tate Library. Z05555

16

## **Silâns No.11**

Magazine 1964

Silâns was produced by Barry Flanagan with his fellow student Alastair Jackson and tutor Rudy Leenders during the academic year 1964–5. Hand-produced in small numbers it was distributed at St Martins School of Art and the nearby bookshop Better Books. In the magazine Flanagan elaborated an approach to sculpture through a playful use of language.

Tate Archive, Frank Martin collection, TGA 201014. Z05557

17

Gustav Metzger

**Auto Destructive Art: Metzger at AA**

Book, Acc, London 1965

This was produced following a lecture demonstration of auto-destructive art that Metzger gave at the Architectural Association. It contains a record of the lecture as well as reprinting his manifestos of auto-destructive art. Metzger's development of an art practice that was ephemeral, temporal and critical of the capitalist system offered a striking alternative to younger artists already questioning the orthodoxies of formalist modernism.

Tate Library. Z05920

18

**Control No. 1**

Edited and designed by Stephen Willats  
Magazine, London 1965 and facsimile

Control was published and edited by Stephen Willats and the first issues were designed by him in collaboration with the graphic designer Dean Bradley. This first issue contains manifesto-like texts by Willats (displayed alongside), Mark Boyle and Roy Ascott that reveal their own closeness to evolving conceptual positions.

Library. Z05558, Z05559



19

David Medalla

**Mmmmmmm ... manifesto**

Text 1965

Medalla's Mmmmmmm ... manifesto was published on the back page of **Signals Newsbulletin**, vol.1, no.8, June–July 1965 – this was the magazine of Signals gallery and edited by Medalla. Signals gallery tested the boundaries of kinetic and constructivist art, with Medalla creating from 1964 a bio-kinetic art of bubble and sand machines that expressed an organic life of change and growth.

Tate Library. Z06109

20

**19:45 21:56, September 9th 1967**

**Frankfurt Germany**

Exhibition catalogue, Galerie Dorothea Loehr 1967

This publication documents an exhibition that took place for two hours and ten minutes on the evening of 9 September 1967. Organised by Paul Maenz, among the artists were Jan Dibbets, Richard Long and Konrad Lueg. Dibbets knew Long from St Martins and suggested he should be part of the exhibition. Shortly after the exhibition Lueg opened his own gallery, Konrad Fischer, which became one of the most significant conceptual art galleries in Germany, giving Long his first solo exhibition in 1968.

Tate Library. Z05921

21

**Op Losse Schroeven: Situaties en Cryptostructuren**

(Square pegs in round holes: Structures and Crypostructures)

Exhibition catalogue Stedelijk Museum Amsterdam 1969

Op Losse Schroeven was the first large institutional presentation in Europe of conceptual art. The catalogue included a section of artist project pages. This shows Bruce McLean's page which he had torn through and returned otherwise untouched.

Tate Library. Z05922

22

**One Month : March 1-31, 1969**

Exhibition catalogue Seth Siegelaub, New York 1969

This is the second of three group exhibitions that Seth Siegelaub produced from New York as 'primary information' in which the catalogue largely (or wholly) constituted the exhibition. For this exhibition artists were invited to make work on a particular day of the month. The artist's written responses to the invitation were published in the catalogue.

Tate Library. Z05604

23

Keith Arnatt

**TV Project Self Burial**

Book, Fernsehgalerie Gerry Schum 1969

Every evening at 8.15pm and 9.15pm from 11 to 18 October scheduled programming on West German TV abruptly cut to two pictures from the nine that document Arnatt's progressive self-burial; the second image broadcast at 9.15pm would be repeated the next day at 8.15pm. For the first two days the images were on screen for two and a half seconds each and from 13 October for four seconds. They were broadcast without any introduction or commentary.

Tate Archive, Barbara Reise collection, TGA 786/5/2/6.

Z05613

24

**Richard Long**

Exhibition announcement card, Konrad Fischer, Düsseldorf  
1968

Starting with this, the card announcing his first solo exhibition, Richard Long used the form of the postcard as a model for a democratic and inclusive distribution of art. The idea that anyone in the world could receive such a work through the post and hold it in their hands virtually simultaneously was a revelation. Long was introduced to the possibility of using a postcard to these ends by the artist Ger Van Elk while still a student at St Martins.

Tate Archive, Barbara Reise collection, TGA 786/5/2/103.  
Z05608

25

**Richard Long**

Exhibition announcement card, Konrad Fischer, Düsseldorf  
1969

Tate Archive, Barbara Reise collection, TGA 786/5/2/103.  
Z05609

26

Gilbert & George

### **A message from the Sculptors**

Postal Sculpture, London 1970 (made 1969)

With this postal sculpture Gilbert & George introduced the wide range of 'living sculpture' they produced. This included 'a sculpture sample entitled **Sculptors' Samples**' and a group of five photographs documenting some of their 'New Sculpture', including **Underneath the Arches**, **Relaxing** and **The Meal**. In these works the artists are using alternative means of artistic distribution in their wish to provide 'Art for All'.

Tate Archive. TGA786/5/2/65. Z05615

27

**July August September**

Exhibition catalogue Seth Siegelaub, New York 1969

This catalogue documented an exhibition that took place simultaneously by eleven artists in eleven different places in the world; Siegelaub wrote that 'here you have the whole world and not just a building for housing the exhibition'. It is open at the spread documenting Richard Long's contribution to the exhibition.

Tate Library. Z05605

28

**Richard Long**

Exhibition announcement card, Konrad Fischer, Düsseldorf 1970

This card for Long's third exhibition at Konrad Fischer, like that for his first in 1968, used a commercially available postcard as its basis that was then overprinted with the exhibition details.

Tate Library. Z05610

29

**955,000 : an exhibition organized by Lucy Lippard**

Exhibition catalogue, Vancouver Art Gallery 1970

This exhibition was a continuation and enlargement of **557,087** mounted at the Seattle Art Museum in September 1969. The catalogue consisted of information printed onto loose file cards. For the exhibition at Vancouver 42 catalogue cards, three artists and two bibliography cards were added. Shown here are the title cards and those for the British artists in the exhibition (and American artist Joseph Kosuth who had recently started his association with the British group Art & Language). The exhibition was centred at the museum but spread into a range of spaces throughout the city.

Tate Library. Z05624



30

Sol LeWitt

**Four basic kinds of straight lines : 1. Vertical 2. Horizontal  
3. Diagonal l. to r. 4. Diagonal r. to l. and their combinations**

Book, Studio International London 1969

Under the editorship of Peter Townsend **Studio International** magazine opened up its pages to artists as a space in which to make and distribute work. The magazine also on occasion acted as a publisher or co-publisher for separate projects such as this book work by Sol LeWitt.

Tate Library. Z05606

31

Roger Cutforth

**The visual book = le livre visuel**

Book, self-published New York 1971 (first edition 1970)

This book accompanied an exhibition at the Lisson Gallery. At this time Cutforth collaborated with Ian Burn and Mel Ramsden as The Society for Theoretical Art and Analyses.

Tate Archive 786/6/27. Z05486

**Exhibition of Sculpture by Ian Breakwell and John Hilliard**  
Exhibition leaflet, New London Arts Lab 1970

This exhibition consisted of the collaborative performance **Unsculpt** during which three abstract sculptures by Hilliard were wrapped in paper bearing the word 'unsculpt' and offered (unsuccessfully) for sale before then being destroyed. The event confirmed Hilliard's decision to turn from sculpture to photography. He later explained 'I had become disturbed by the physical intrusion of the art object into the world, seeing it almost as a kind of pollution.' The New London Arts Lab in Euston, London also housed the Institute for Research in Art & Technology (IRAT) and the London Filmmakers Co-op.

Tate Library. Z05626

33

David Lamelas

**Publication**

Book, Nigel Greenwood Inc., London 1970

This book constituted the exhibition for which Lamelas asked artists and critics (Keith Arnatt, Robert Barry, Stanley Broun, Daniel Buren, Victor Burgin, John Latham, Martin Maloney, Barbara Reise, Lawrence Weiner, Ian Wilson, Michel Claura, Lucy Lippard and Gilbert & George) to respond to three statements: '1. Use of oral and written language as an Art Form. 2. Language can be considered as an Art Form. 3. Language cannot be considered as an Art Form'. The exhibition consisted of six copies of the book placed on a round table in the gallery.

Tate Library. Z05617

34

Robert Barry

**Manuscript sheet for David Lamelas Publication**

35

Victor Burgin

**Manuscript sheet for David Lamelas Publication**

36

Barbara Reise

**Manuscript sheet for David Lamelas Publication**

Tate Archive, Nigel Greenwood collection, TGA 20148.  
Z05620, Z05619, Z05618

34

Robert Barry

**Manuscript sheet for David Lamelas Publication**

35

Victor Burgin

**Manuscript sheet for David Lamelas Publication**

36

Barbara Reise

**Manuscript sheet for David Lamelas Publication**

Tate Archive, Nigel Greenwood collection, TGA 20148.  
Z05620, Z05619, Z05618

37

John Latham

**Least event, one second drawings, blind work,  
24 second painting**

Exhibition catalogue, Lisson Gallery, London 1970

This exhibition brought together past and recent work, further documented in the catalogue. 'During the third week of the exhibition the gallery will be at places other than Bell Street [location of Lisson Gallery], for short periods, probably not much more than a minute at any place, and the show there will be recorded on video or film.'

Tate Library. Z05621

38, 39

John Latham

**Least event, one second drawings, blind work,  
24 second painting**

Exhibition announcement card Lisson Gallery, London 1970

Tate Archive Barbara Reise collection 786/5/2/93. Z05622,  
Z05623

40

## Information

Exhibition catalogue, Museum of Modern Art New York 1970

Curated by Kynaston McShine, this exhibition built on Lucy Lippard's exhibitions **557,087** and **955,000** in providing institutional confirmation for conceptual art practices in the USA. The introduction to the catalogue states how 'Increasingly artists use mail, telegrams, telex machines, etc., for transmission of works themselves – photographs, films, documents – or of information about their activity. For both artists and their public it is a stimulating and open situation, and certainly less parochial than even five years ago.

Tate Library. Z05625

40

## **Information**

Exhibition catalogue, Museum of Modern Art New York 1970

Curated by Kynaston McShine, this exhibition built on Lucy Lippard's exhibitions **557,087** and **955,000** in providing institutional confirmation for conceptual art practices in the USA. The introduction to the catalogue states how 'Increasingly artists use mail, telegrams, telex machines, etc., for transmission of works themselves – photographs, films, documents – or of information about their activity. For both artists and their public it is a stimulating and open situation, and certainly less parochial than even five years ago.

Tate Library. Z05625

41

John Stezaker

## **Ten-day work & others**

Exhibition catalogue, Sigi Krauss Gallery London 1971

This exhibition was made up of early work by John Stezaker as he moved towards his elaboration of a theoretical art position.

Tate Archive, Nigel Greenwood collection, TGA 20148. Z05627



42

**The British Avant Garde**

Exhibition catalogue, New York Cultural Center 1971

This exhibition, along with **Art as Idea from England**, were both curated by Charles Harrison and presented groups of conceptual artists from Britain for the first time in the Americas.

Tate Library. Z05638

43

**El Arte Como Idea en Inglaterra = Art as Idea from England.**

CAYC Centro de Arte y Comunicación, Buenos Aires 1971

44

**Richard Long**

Exhibition announcement card, Whitechapel Art Gallery, London 1971

This exhibition was Long's first solo exhibition in London.

Tate Library. Z05628

Tate Archive, Barbara Reise collection, TGA 786/5/2/103.  
Z05955

45

Gerard Hemsworth

**Wall Surface Simulations**

Announcement card, Guggenheim Museum New York 1971

46

Keith Arnatt

**Art as an Act of Omission**

Typewritten postcard 1971

Tate Library. Z05629

Tate Archive, Charles Harrison collection TGA 839/2/1 Z05630

47

Keith Arnatt

**Art as an Act of Omission**

Printed postcard 1971

Keith Arnatt sent cards like this, indications for works to artists and critics. This printed card was sent to the critic Barbara Reise, the typewritten card nearby (no. 46) was sent to the critic Charles Harrison. This particular text was also exhibited in 1972 in his exhibition that formed part of **Seven Exhibitions** at the Tate Gallery in 1972. (The exhibited version is on display in The New Art, room 3 of the exhibition.)

Tate Archive, Barbara Reise collection 786/5/2/6. Z05631

48

**Lawrence Weiner**

Exhibition announcement card, Jack Wendler Gallery London  
1971

Jack Wendler, an American collector and dealer opened his gallery in 1971 to exhibit conceptual artists from America and Europe in London. His aim was that none of the work exhibited should be explicitly object based.

Tate Archive, Jack Wendler collection 200911/2/16. Z05634

49

**Daniel Buren**

Exhibition announcement card, Jack Wendler Gallery London  
1972

Buren's project took place on a billboard on  
59 Shaftesbury Avenue.

Tate Archive, Jack Wendler collection 200911/2/16. Z05635

50

**John Baldessari**

Exhibition announcement card, Jack Wendler Gallery London  
1972

For this exhibition Baldessari showed a sequence of five video-tape works, using equipment that Wendler had acquired following a short-lived collaboration with Gerry Schum's Videogalerie in Düsseldorf.

51

**Douglas Huebler**

Exhibition announcement card, Jack Wendler Gallery London  
1972

Tate Archive, Jack Wendler collection, 200911/2/2. Z05636,  
Z05637

52

### **At the Moment**

Exhibition announcement card, Frankopanska Street 2a,  
Zagreb 1971

This exhibition was the first international exhibition of conceptual art to take place in Yugoslavia. It was organised by Nena and Braco Dimitrijević and took place in the hallway of a residential building for three hours.

Tate Archive 786/5/2/50. Z05923

53, 54

Braco Dimitrijević

**David Harper**

Exhibition announcement card Situation Gallery, London 1972

Facsimile

Braco Dimitrijević joined the Advanced Sculpture course at St Martin's in 1971 and this exhibition at Situation took place while he was still enrolled. The work consisted of a fibreglass bust situated in Berkeley Square for one day in April 1972 of a 'casual passer-by' that Dimitrijević had met. For the artist the idea of the 'casual passer-by', celebrates the 'unrecognised creative potential or creative person whose ideas we have missed as they were too advanced'.

Tate Archive 786/5/2/50. Z05924, Z05925

55

John Baldessari

**Ingres and Other Parables**

Book, Studio International, London 1972

This book by the American artist John Baldessari contains a number of parables each ending with a moral – that of the title story suggesting that ‘if you have the idea in your head, the work is as good as done.’

Tate Library. Z05641

56

**The New Art**

Exhibition catalogue, Hayward Gallery London 1972

This exhibition, organised by the Tate Gallery curator Anne Seymour for the Arts Council offered an institutional confirmation for conceptual art in Britain.

57

Gilbert & George

**The Evening Before the morning after**

Exhibition announcement card, Nigel Greenwood Inc.,  
London 1972

Tate Library. Z05646, Z05645

58

David Lamelas

**Film Script (Manipulation of Meaning)**

Exhibition announcement card,

Galleria Françoise Lambert Milan 1972

**Film Script (Manipulation of Meaning)** consists of the simultaneous projection of a film and three slide projections and was filmed at Nigel Greenwood Inc. with Lynda Morris, Greenwood's assistant, playing the main role. The different elements of the work offer distinct views of an evolving self-reflexive narrative. Lamelas studied at St Martin's School of Art 1968/9.

Tate Library. Z05642

59

**Hamish Fulton**

Exhibition announcement card, Galleria Toselli, Milan

60

**Hamish Fulton Situation**

Exhibition announcement card, Situation Gallery,

London 1973

Tate Library. Z05647, Z06001



61

## **Gallery House London**

Exhibition announcement card 1973

Gallery House was based at the German Institute, London between 1972 and 1973 and was directed by Sigi Krauss and Rosetta Brooks. Exhibitions occurred throughout the building and this card announces an exhibition by Stephen Willats alongside an exhibition by Andrew Dipper, John Latham, Jeff Shaw and Theo Botschuijver.

62

## **John Hilliard**

Exhibition announcement card, Nova Scotia College of Art and Design 1972

In 1967 the artist Garry Kennedy was appointed President of the Nova Scotia College of Art and Design, and transformed it into an international centre for artistic activity. He invited artists – particularly those involved in conceptual art – to come to the college as visiting artists. They took part in seminars and contributed to the college's exhibition programme.

Tate Library. Z05644

63

**Ed Herring Acts**

Exhibition announcement card, Nigel Greenwood Inc. 1973

Tate Library. Z05652

64

Daniel Buren

**Legend**

Book, Warehouse Publications London 1973

This two volume book contains 200 photographs of billboards on the Paris Metro. Each has in the upper right hand corner (volume 1) or the lower left hand corner (volume 2), Buren's characteristic striped paper. On the covers of each book, Buren explains the work and his understanding of the relationship between the work and its photo-documentation in the book.

Tate Library. Z05653

65

John Stezaker

**Beyond Art for Arts Sake**

Book, Nigel Greenwood Inc, London 1973

This book was published to accompany the exhibition of Stezaker's work *Mundus*.

66

John Stezaker

**Mundus**

Exhibition announcement card, Nigel Greenwood Inc,  
London 1973

Tate Library. Z06003, Z06002

67

**c. 7,500 - a travelling group exhibition by 26 artists  
selected and organised by Lucy R Lippard**

Exhibition catalogue, Garage Gallery, London 1973

The catalogue to this exhibition of 26 American women conceptual artists adopted the same form as her earlier exhibitions like **955,000** – loose printed file cards. In London the exhibition was mounted at Anthony Stokes' gallery Garage and the adjacent building at 48 Earlham Street, after it had been turned down by the Royal College of Art and the Arts Council.

Tate Library. Z05664

68

Douglas Huebler

**Art & Project Bulletin Aug 1973 No 68**

Announcement bulletin, Art & Project, Amsterdam 1973

This issue of the Art & Project Bulletin featured work that Huebler made in London, most likely at the time of his 1972 exhibition at the Jack Wendler Gallery.

Tate Library. Z05654

69

Douglas Huebler

**Secrets**

Exhibition announcement card, Jack Wendler Gallery,  
London 1973

Tate Archive, Jack Wendler collection 200911/2/12. Z05658

70

Daniel Buren

**Manipulation**

Exhibition announcement card, Jack Wendler Gallery,  
London 1973

This exhibition consisted of Buren revealing the function and activity of the gallery, Wendler being required to individually present Buren's work to visitors by holding up unframed lengths of his striped canvas.

Tate Archive, Jack Wendler Archive 200911/2/6. Z05659

71

**Lawrence Weiner**

Card produced at the time of Weiner's exhibition,  
Jack Wendler Gallery, London 1973

Tate Archive, Jack Wendler Archive 200911/2/6. Z05660

72

David Lamelas

**The Desert People**

Announcement card, Jack Wendler Gallery / New Collegiate  
Cinema,  
London 1974

With **The Desert People**, for which Wendler acted as  
co-producer, Lamelas repositioned his work within the  
culture of commercial cinema.

Tate Archive, Jack Wendler collection 200911/1. Z05661

73

Gerard Hemsworth

**Nine works 1973**

Book, Jack Wendler Gallery London 1974

The Jack Wendler Gallery also published or co-published books by Daniel Buren, Peter Downsbrough, Mario Merz, John Murphy and Lawrence Weiner.

Tate Library. Z05662

74

**Control No. 7**

Edited and designed by Stephen Willats

Magazine, London 1973

This issue of Control contains articles by Stephen Willats on **The West London Social Resource Project 1972–3** as well as the Centre for Behavioural Art that he operated from Gallery House. Both were a result of Willats's aim to 'develop a model of art relevant to the present social context'. Other contributors included Kevin Lole, Peter Smith and John Stezaker.

Tate Library. Z05656

75

**Control No. 9**

Edited and designed by Stephen Willats  
Magazine, London 1973

This issue like the previous issue carried the subtitle 'Art Theory and Practice' on its cover and contained contributions from artists engaged in extending the social practice of their art, including Dan Graham, Herve Fischer, Landfried Schoepfer and Alan Sondheim. Willats addressed his work **Meta Filter** as a 'State of Agreement'.

Tate Library. Z05673

76

David Tremlett

**Cool Clear Water**

Exhibition announcement card, Nigel Greenwood Inc.,  
London 1974

This exhibition contained graphite works deriving from a period spent hitchhiking to Australia in 1971/2, including **To Charlie and the Bush** 1972–3. (This work is on display in The New Art, room 3 of the exhibition.)

Tate Library. Z05666



77

Michael Craig-Martin

**An Oak Tree**

Exhibition announcement card, Rowan Gallery, London 1974

This exhibition consisted solely of Craig-Martin's work **An Oak Tree** 1973. (This work is on display in The New Art, room 3 of the exhibition.)

Tate Library. Z05667

78

John Hilliard

**Elemental Conditioning**

Book, Museum of Modern Art, Oxford 1974

79

Richard Long

**A Line of 164 Stones**

Exhibition announcement card, John Weber Gallery  
New York 1974

Tate Library. Z05671, Z05665

80

Conrad Atkinson

**Work**

Exhibition announcement card, ICA, London 1974

Tate Library. Z05697

81

Gilbert & George

**Dark Shadow 1974**

Book, Nigel Greenwood Inc. , London 1976

In eight chapters, **Dark Shadow** offers a summation of three-years of living sculpture up to 1974, during which time drinking became increasingly a subject and means for Gilbert & George's work – the chapter titles giving a sense of this: 'Gordons Gin'; 'Dark Shadow'; 'Broken Hearts'; 'Bloody Life'; 'Balls Bar'; 'Bad Thoughts'; 'Inca Pisco'; 'Human Bondage'.

Tate Library. Z05670

82

Hamish Fulton

**Art & Project Bulletin No. 86 Jan 1975**

Announcement bulletin, Art & Project, Amsterdam 1975

This **Bulletin** accompanied an exhibition at Art & Project  
in January/February 1975

Tate Library. Z05674

83, 84

Bruce McLean / Nice Style Pose Band

**The Final Pose Piece**

Photograph by Peter Mackertich

Gelatin silver print on paper

PMJ Self & Company, London 5 February 5 1975

This photograph marks the last event of the Nice Style Pose Band, the group that McLean had initiated in 1971 as a departure from the art world. It shows the group at Morton's restaurant at the time of the exhibition **The End of an Era 1971-75** at Robert Self Gallery.

Left to right: Robin Fletcher, Garry Chitty, Bruce McLean, gallerist Robert Self and Paul Richards.

Tate Archive, Barbara Reise collection 786/5/3/14. Z05675, Z05676

85

Stephen Willats

**Coding Structures And Behaviour Parameters**

Exhibition announcement leaflet, Massimo Minini,  
Gallery Banco, Brescia, Italy 1975

The leaflet illustrates details of '**The Lunch Triangle: Pilot work B. Codes and Parameters** 1974. (This work is on display in The New Art, room 3 of the exhibition).

Tate Library. Z05681

86

**Structure and Function in Time**

Exhibition catalogue, Sunderland Arts Centre 1975

This exhibition curated by Rosetta Brooks addressed issues of temporality and duration.

Tate Archive 20147. Z05680

87

Victor Burgin

**Two Essays on Art, Photography and Semiotics**

Book, Robert Self Publications 1976

Tate Library. Z05688

These essays were first published in **Studio International** – ‘Photographic Practice and Art Theory’ in 1975 and **Socialist Formalism**’ in 1976. Recognising the relationship between meaning (questions of what? and how?) and ‘for whom?’ the work might be for, Burgin argues that: ‘the question “for whom?” is one of the most perplexed and misconstrued. On the plane of practice the involvement of artists in propaganda and agit, in politics, is clearly necessary if contact with history is to be maintained in more than a passive sense ... The site of art practice has been the site not of the political but of the ideological.’

88

John Hilliard

**Interpersonal Relations**

Exhibition announcement card, Robert Self Gallery,  
Newcastle upon Tyne 1976

89

John Stezaker

**Reflections**

Exhibition announcement card, Nigel Greenwood Inc.,  
London 1976

Tate Library. Z05690, Z05689

90

**Victor Burgin**

Exhibition announcement card, Robert Self Gallery, London  
1976

91

Stephen Willats

**Life Codes Behaviour Parameters**

Exhibition announcement leaflet, Midland Group Gallery,  
Nottingham 1976

Tate Library. Z05684, Z05687

92

John Latham

**THE**

Exhibition announcement card, The Gallery, London 1976

The Gallery ran from 1973 to 1978 and was originally the studio of its founder, the artist Nicholas Wegner. Many of the exhibitions revolved around particular approaches to display. This particular exhibition by Latham (who exhibited four times at The Gallery) consisted of a 1976 Time Base Roller work titled **THE**. (**Time Base Roller** 1972 is on display in The New Art, room 3 of the exhibition.)

Tate Library. Z05693

93

Mary Kelly

**Footnotes, Bibliography, Post-Partum Document**

Book, self-published 1976

This book of notes was produced to accompany the exhibition of the first three sections of **Post-Partum Document** at the ICA.

Tate Archive, Barbara Reise collection 786/5/3/13. Z05698



94

Victor Burgin

**Pamper Yourself**

Exhibition announcement card, Galeria Akumulatory 2,  
Poznan 1976

Tate Library. Z05682

95

Victor Burgin

**Possession**

Exhibition announcement card, Robert Self, Newcastle upon Tyne  
1976

This postcard announced the flyposting of 500 copies of the poster **Possession** at sites around Newcastle upon Tyne. (**Possession** 1976 is on display in Action Practice, room 4 of the exhibition.)

Tate Archive, Barbara Reise collection 786/5/2/30. Z05683

96

Conrad Atkinson

**A Shade of Green, an Orange Edge**

Exhibition catalogue, Bedford Street Gallery, Belfast 1975

Tate Library. Z05678

97

Victor Burgin

**Family**

Book, Lapp Princess Press, in association with  
Printed Matter, Inc., New York 1977

Burgin used the format of a child's reading book to produce a commentary on the role of the family in an industrialised society. Facing each brief statement is a page with a photograph, the letter of the first word in the statement in both upper and lower cases, and a verb. The result offers a critique on contemporary family life.

Tate Library. Z05707

98

**John Stezaker**

Exhibition announcement card, Nigel Greenwood Inc.,  
London 1977

99

**David Tremlett**

Exhibition announcement card, Nigel Greenwood Inc.,  
London 1977

Tate Library. Z05702, Z05703

100

**Control No. 10**

Edited and designed by Stephen Willats  
Magazine, London 1977

This issue of Willats' magazine is pointedly subtitled 'Extending the Social Function of Art – The Foundations of a Practice for Today' and includes texts by Jon Bird on ideology; Peter Dunn and Loraine Leeson on 'Adjusting Culture to Practical Function: Reflections and Projections'; Mary Kelly, on **Post-Partum Document**; and Willats' 'Between a Symbolic World and a Contextual Reality The Artwork as a Vehicle for Forwarding Counter-Consciousness.'

Tate Library. Z05706

101

Gilbert & George

**Art & Project Bulletin no. 103 Nov 1977**

Announcement bulletin, Art & Project, Amsterdam 1977

This issue of the Art & Project Bulletin coincided with an exhibition of new work by Gilbert & George – their **Dirty Words Pictures**, which were originally shown in three groups, in Amsterdam, at Konrad Fischer in Düsseldorf and Sonnabend in New York.

Tate Library. Z05708

102

Stephen Willats

**Questions about Ourselves, an exhibition of four new works**

Exhibition announcement card, Lisson Gallery,

London 1978

This card takes as its image one that Willats used in the three-panel work **Living with Practical Realities** 1978 (on display in Action Practice, room 4 of the exhibition).

Tate Library. Z05710

103

John Latham

**Government of the First and Thirteenth Chair**

Exhibition announcement card, The Gallery, London 1978

This was Latham's third exhibition at The Gallery and the space's penultimate show before it closed to return to being a studio. The performance work **The Government of the First and Thirteenth Chair** had first been mounted at the Riverside Studios, London in 1978.

Tate Library. Z05714

104

John Hilliard

**From the Northern Counties**

Book, Lisson Gallery, London 1978

This book accompanied Hilliard's solo exhibition at the Lisson Gallery.

Tate Library. Z05711

105

Terry Atkinson

### **History Drawings**

Exhibition announcement card, Midland Gallery

Nottingham 1977

Tate Library. Z05709

Following his departure from working as part of Art & Language, Atkinson turned first to indexing drawings from photographs of the First World War – works that formed this exhibition. By 1974, even though his broad identity with conceptual art had diminished, Atkinson still wished to retain ‘the supply lines from critical theory.’ His aim was ‘to comment upon the general point about the transmission and construction of history and the specific point about the transmission and construction of the history-reporting artist.’ Furthermore, his imagery used ‘ideological and formal material which established Western Modernism considered to be rubbish, and I suppose, equally resonantly, dangerous political rubbish.’

106

Conrad Atkinson

**Material – 6 works 1975-79**

Exhibition announcement card Ronald Feldman Gallery,  
New York 1979

The exhibition brought together five major project works by Atkinson, including **Northern Ireland 1968 - May Day 1975** 1975–6 (on display in Action Practice, room 4 of the exhibition). The New York group of activist artists Group Material took their name as a result of this exhibition.

Tate Library. Z05721

107

**Art for Whom?**

Exhibition catalogue, Serpentine Gallery, London 1978

For the curator of this exhibition, Richard Cork, the title was 'not merely a rhetorical question. It is the central and most urgent challenge confronting artists in our time.' The exhibition included work by Conrad Atkinson, Peter Dunn and Loraine Leeson, Islington Schools Environmental Project, Public Art Workshop and Stephen Willats.

Tate Library. Z05713

108

**Art From the British Left**

Exhibition announcement card, Artists Space New York 1979

Tate Archive, Clive Phillpot collection TGA 20164 Z06140-1

109

Richard Long

**River Avon Book**

Book, Anthony d'Offay, London 1979

This book contains leaves of hand-made paper individually mud stained in the River Avon, bound together and in a slip-case titled by the artist. Long has said that this 'was the first time I used paper with mud on it'.

Tate Library. Z05718



110

**Control No.11**

Edited and designed by Stephen Willats  
Magazine, London 1979

This issue of Willats's magazine was subtitled 'Self Organisation – The Expression of Counter Consciousness'. Contributors alongside Willats included Mary Kelly, Ray Barrie, Dan Graham, Dieter Hacker and Peter Dunn and Loraine Leeson.

Tate Library. Z05716

111, 112

Braco Dimitrijević

**The Casual Passer By I met at 1.14 pm**

Announcement card for a project on the London underground 1979

Tate Library. Z05720, Z05926

113

Susan Hiller

**Enquiries / Inquiries**

Book, Gardner Centre Gallery, University of Sussex, Brighton  
1979

Tate Library. Z06069

This book includes material first shown as **Enquiries** at Gallery House shortly before it closed in 1973. This was a slide projection of a sequence of pages from a popular British encyclopedia – collective fact shown to be culturally specific and subjective. This was followed by **Inquiries** which was a slide presentation of pages from a similar American encyclopedia. **Enquiries / Inquiries** 1973–5 in which pages from the two encyclopedias are projected side by side was first exhibited at the Serpentine Gallery in London in 1976, three years before it was produced in book form. This was Hiller's first work to use language to destabilise and explore meaning.

## **FILM PROGRAMME**

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### **PROSPECT 71 PROJECTION**

Monday 9 May, 19.00–21.00

### **OTHER PROPOSITIONS**

Monday 6 June, 19.00–21.00

### **DOCUMENTARY**

Monday 4 July, 19.00–21.00

### **PROSPECT 71 PROJECTION**

Barry Flanagan **sand girl** 1970

John Hilliard **From and To** 1971

David Lamelas **Reading Film from Knots by R.D. Laing** 1970

John Latham **Encyclopaedia Britannica** 1971

Bruce McLean **In the Shadow of Your Smile, Bob** 1970

Tony Morgan **Chair Movie** 1971

David Tremlett **Non Improvisation I (Piano)** 1971

## **OTHER PROPOSITIONS**

Roger Ackling **Boot Film** 1968

Braco Dimitrijević **Film by Marco Barisic** 1970;

**Metabolism as a Body Work** 1971;

**Film by Margaret Neville** 1972

Tony Morgan **Description** 1970; **Camera** 1972

David Lamelas **To Pour Milk into a Glass** 1972

Art & Language **And Now for Something Completely Different** 1976

## **DOCUMENTARY**

Mary Kelly **Antepartum** 1973

Conrad Atkinson **The Industrial Relations Bill** 1971

Darcy Lange **A woman putting out her washing in London from Social Consideration, Communication and Observation** 1971, films from **A Documentation of Bradford Working Life, UK** 1974, **Boning Calves 1** from **Waitara Freezing Works, Taranaki** 1974, **Scything Wheat** from **Cantavieja, Study of Work in a Spanish Village, Spain** 1975

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### **BRITISH SIGN LANGUAGE TOUR**

Saturday 16 April, 11.00–12.00

In the exhibition

Free, no booking required

### **CURATOR'S TALK AND PRIVATE VIEW**

with Andrew Wilson

Friday 13 May, 18.30–20.30

Clore Auditorium and in the exhibition

£20 (concessions available)

### **THE PRACTICING FEMINIST**

Saturday 21 May, 15.00–18.00

£15 (concessions available)

Artists, art historians and cultural workers explore the politics of the exhibition through conversation and performance.

## **CURATOR'S TOUR AND PRIVATE VIEW**

with Carmen Juliá

Friday 24 June

18.30-20.30

In the exhibition

£20 (concessions available)

An exhibition catalogue is available  
from Tate shops or at [tate.org.uk/shop](http://tate.org.uk/shop)

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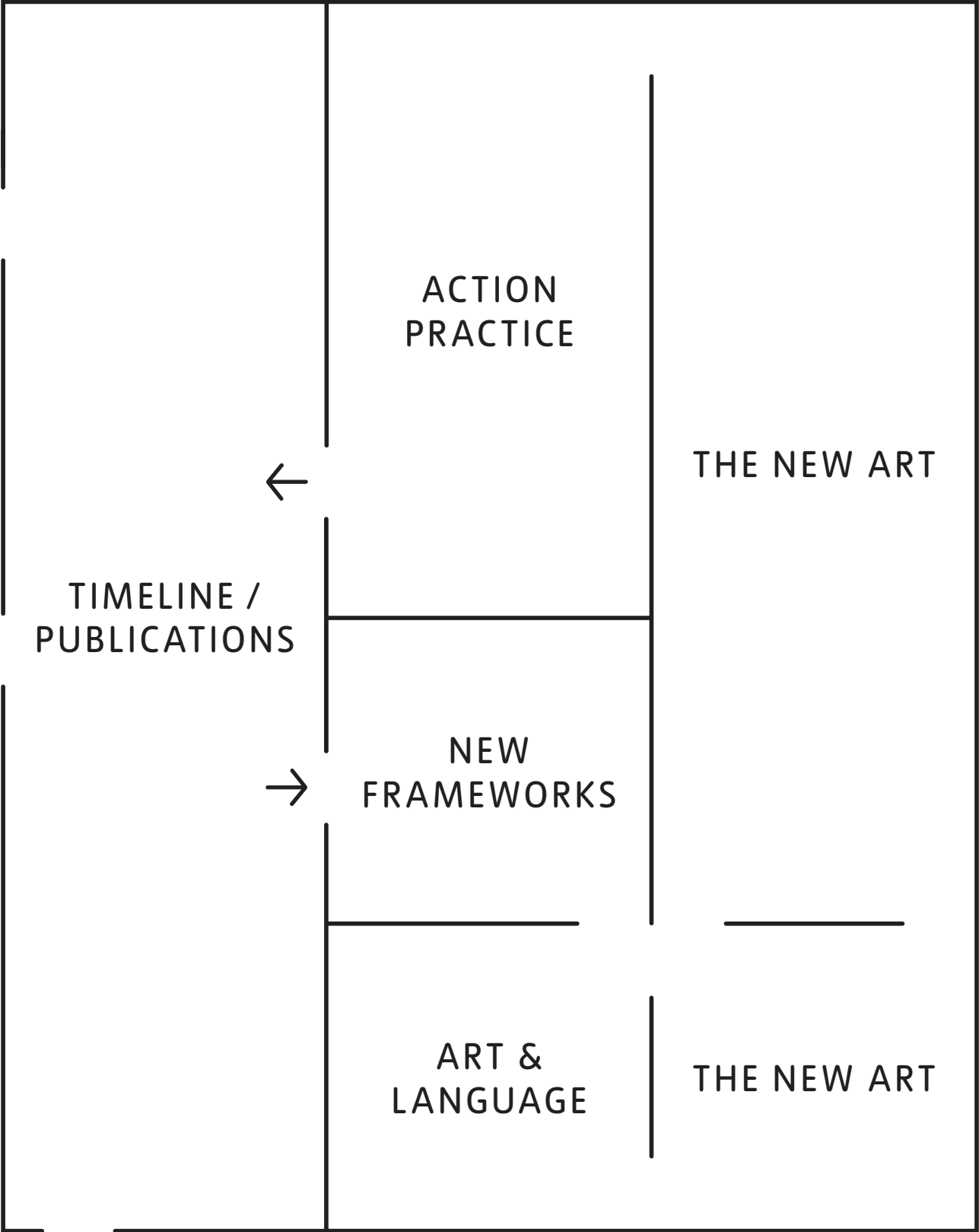
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